

Contemporary Ceramics

Selections from The Metropolitan Museum of Art



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Jane Adlin



The Metropolitan Museum of Art, New York

Acknowledgments

"Clay into Art: Selections from the Contemporary Ceramics Collection in The Metropolitan Museum of Art" is the fourth in the Department of Twentieth Century Art's continuing series of shows featuring works executed in one medium and culled entirely from the design and architecture collection. The installation includes sixty-one ceramics dating from 1961 to the present, and this volume serves as the catalogue for the exhibition. Support for the show has been extraordinary. In particular, I want to acknowledge the generosity of spirit and energy of Linda Leonard Schlenger and Donald Schlenger, the caring and unfailing support of Barbara S. Rosenthal and Kenneth W. Juster, and the scholarship and cheerleading of Garth Clark, Mark Del Vecchio, and Helen Williams Drutt English.

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Introduction

In the beginning of the twentieth century the production of ceramics was dominated by large factories employing skilled craftsmen to make utilitarian objects such as pots, bowls, vases, and plates. There were, however, a few exceptions. As early as 1879 Mary Louise McLaughlin (1847–1939) founded the Cincinnati Pottery Club for women interested in making art pottery and established the standards of professionalism for a pioneer studio pottery movement. In 1883 the Mississippian George Ohr (1857–1918) set up his own studio in Biloxi where he could mix clays and develop glazes. His eccentric pots—pinched, extruded, and distorted into idiosyncratically expressive forms (fig. 1)—and the sense of humor he displayed in his choice of titles were not emulated in his day but later became an inspiration for many of the young post–World War II studio potters.

It was also during the early part of this century that so-called art potteries, among them Rookwood in Cincinnati, Van Briggles in Colorado Springs, and Newcomb in New Orleans, were established, producing ceramics that, although utilitarian, were artistically rendered and almost sculptural. The Art Nouveau style prevalent in Europe at the turn of the century bore some influence on the style of the work that was being produced in these American potteries.

In England in the late nineteenth century, the ideals of the Arts and Crafts movement appealed to European ceramists. Exponents such as the theorist John Ruskin and the designer William Morris deplored the social and aesthetic effects of the Industrial Revolution on society and espoused a return to handcraftsmanship.

Bernard Leach (1887–1979) became the most important influence in the ceramic world in the early twentieth century. Born in England and brought up in the Far East, he taught art and learned to pot in Tokyo. In 1920 he returned to St. Ives, Cornwall, and opened his own pottery. Leach combined the Arts and Crafts philosophy of handcraftsmanship with the Japanese view of potters as

artists whose work was a “noble” task. The attitudes of the Arts and Crafts movement and of Leach continued to hold a forceful appeal for some young ceramists at the end of World War II, although many of the postwar artists took these ideals as a starting point and found that they could create a new ceramic art with only the most tenuous connection to these traditions.



Figure 1. George Ohr. American, 1857–1918. Pitcher, ca. 1893–1909. Ceramic, 4½ x 6 in. (11.4 x 15.2 cm). Gift of Florence I. Balasny-Barnes, in honor of her brother, Raymond L. Balasny, and children Susan, Jill, and Neal, 1981 (1981.432.1)

In Europe two early studio potters, Lucie Rie (1902–1995) and Hans Coper (1920–1981), met while living in England, both having fled from Hitler’s Germany. Together they sparked a new interest in making contemporary ceramics. They had a small but intense influence on those already working in clay as well as on succeeding generations of ceramists.

Rie had studied art and ceramics in Vienna. Her early pots reflected the abstract, Modernist approach to architecture, which espoused reducing buildings to their most elemental forms and eliminating applied decoration. Rie’s pots—pared down and refined to simple geometric shapes with minimal decoration—adopted these Bauhaus ideals (pls. 1, 2). Rie would always remain a vessel maker,



Figure 2. Robert Arneson. American, 1930–1992. Self-portrait busts, 1978. Earthenware. Left: $7\frac{3}{8} \times 4\frac{1}{2}$ in. (18.7 x 11.4 cm). Right: $7\frac{1}{2} \times 5\frac{1}{2}$ in. (19.1 x 14 cm). Gift of Mr. and Mrs. Daniel Fendrick, 1981 (1981.165.1, .2)

confining her innovations to traditional forms rather than branching out into the field of ceramics as sculpture. The work of some of today's most accomplished artists—Roseline Delisle, Jane Reumert, Geert Lap, Ursula Morley-Price, and Magdalene Odundo—suggests the knowledge and probably the influence of Rie.

Coper was hired by Rie as a studio assistant in 1945 and worked with her until 1958. His works combined elements of ancient Egyptian, African, and Cycladic objects with abstract forms like those used by modern artists such as Jean Arp and Constantine Brancusi, creating nonfigurative sculpture that was remarkable for its break with traditional pottery. Although Coper strongly felt that he wanted to be known as a potter, his works were seen by a wide audience and were brought to the attention of postwar ceramists, especially during the 1980s and 1990s, influencing those inclined toward sculpture rather than traditional vessels forms.

Experimentation and invention would take hold most significantly in the United States after World War II. In 1944 President Franklin Roosevelt signed into law the GI Bill of Rights, which, among other benefits, gave financial aid to returning veterans. Many of these soldiers, matured by the experiences of war, questioned previously accepted values and norms. Consequently, they felt a strong desire to experiment with new ways of self-expression. Art schools and universities responded to this new social trend toward exploration by enlarging or even creating new fine-arts departments in areas such as glassmaking and ceramics.

In 1954 Peter Voulkos (b. 1924; fig. 4), a young artist from Montana whose reputation as a talented potter had already been established, was asked to chair the newly formed department of ceramics at the Los Angeles County Art Institute (later renamed the Otis Art Institute). When

Voulkos arrived at the school, the student studio facilities had not yet been set up, and therefore the department was a kind of tabula rasa where Voulkos could carry out his experimental, nontraditional projects. His unorthodox teaching style—one of exuberant collegiality rather than authority—and his frenetic energy gave free reign to his circle of students, many of whom succeeded in breaking the perceived barriers of traditional pottery making.

Voulkos's spirit of experimentation and his rebellious nature were spurred by his encounters with the East Coast avant-garde painters Josef Albers and Robert Rauschenberg, choreographer Merce Cunningham, and composer John Cage, all of whom he met in 1953 while he was teaching a summer ceramics workshop at Black Mountain College (Asheville, North Carolina), a veritable hotbed of experimental art. He also spent time in New York City, where he mingled with the painters Jackson Pollock, Mark Rothko, Willem de Kooning, and Philip Guston. As Elaine Levin observes in *The History of American Ceramics*, Voulkos was deeply inspired by these Action Painters and began to incorporate their spontaneous, gestural approach into his already abstracted clay art (201).

Working in northern California at the same time as Voulkos were the ceramists Robert Arneson (1930–1992) and Viola Frey (b. 1933). Although they were aware of Voulkos (indeed Arneson said that Voulkos influenced his early pots), both these artists made a deliberate choice to work in a style that was neither traditional and vessel oriented nor connected to Abstract Expressionism. Arneson enjoyed making representational sculpture that would



Figure 3. Viola Frey. American, b. 1933. *Double Grandmothers with Black-and-White Dresses*, 1982. Whiteware. Left: $87\frac{1}{2} \times 20\frac{1}{2}$ in. (222.3 x 52.1 cm). Right: $86\frac{1}{4} \times 20\frac{3}{4}$ in. (219.1 x 52.7 cm). Gift of Rena Bransten, 1991 (1991.281a–h)



Figure 4. Peter Voulkos giving a demonstration at the Archie Bray Foundation, Helena, Montana, 1953. Photograph courtesy Garth Clark

shock viewers—images of human sexual anatomy, gruesomely distorted everyday objects, and later, gross and hybridized portrait busts (fig. 2). Frey took a more benevolent approach to the figure, and by the early 1980s her work focused on lifesize and even larger-than-life models (fig. 3). The sculptural approach adopted by both Arneson and Frey led to the opening up of yet another path for artists working in clay.

However, of all the progenitors of contemporary ceramics, Voulkos has had the most profound and broadest influence. His deconstruction of the vessel form—the form he began his career exploring—and his view of clay as equivalent to sculptural media such as metal, stone, or wood, gave entirely new significance to ceramic art. The far-reaching effect of Voulkos's work was summed up in a 1976 article by Sandy Ballatore for *Art in America* and is still relevant today: "The lineage of a master and a few followers, begun in the 1950s has become a family tree" (84). That family tree now includes John Mason, Stephen De Staebler, Ken Price, Ron Nagle, and many others who took the lessons learned from Voulkos and continued to investigate innovative ways to use clay.

Throughout its history The Metropolitan Museum of Art has taken an interest in disseminating new ideas and showing works by innovative young artists. European trends in ceramics were transmitted to the U.S. in part by way of the Metropolitan's 1928 "International Exhibition of Ceramic Art," which also toured to several other cities. Further, as early as 1959 the Museum recognized Voulkos as an emerging talent when Carl Dauterman, curator of what was then the Metropolitan's Department of Post-Renaissance Art, selected his work from the Syracuse Museum of Art's "XX Ceramic International" for an exhibition of ceramics



Figure 5. Peter Voulkos. American, b. 1924. *Bulerias Scratch*, ca. 1958. Clay, h. 25 in. (63.5 cm). From the exhibition "Selections from the XX Ceramic International," 1958–59. Photograph courtesy Everson Museum of Art, Syracuse, New York

at the Metropolitan (fig. 5). Dauterman also included in the same show the work of another emerging ceramist, Toshiko Takaezu (b. 1922; pls. 11, 12). The first postwar studio ceramic to enter the Metropolitan's collection was a four-part lidded canister group, *Winter Inlet* (fig. 6), by a young ceramist, Wayne Higby (b. 1943). It was donated by Helen Williams Drutt English in 1980 and was an important impetus to furthering the growth of the Museum's acquisitions in this field.

The collection has grown to include fine examples from the first heady years of experimentation in the late 1940s and 1950s through today. Many of the artists in the present exhibition, as well as others currently working in ceramics, have felt free to diverge from traditional pottery to create entirely new approaches. Some have updated forms such as the teapot, bowl, or vase, adding humor or social or political commentary by juxtaposing elements not associated with utilitarian ceramics—putting a gold-leaf cup on a saucer filled with street refuse for example (pl. 42). Others have developed a painterly method, in which the pot's surface becomes a "canvas"; sometimes the form itself becomes part of the "painting" (pl. 49). Several take ceramics out of the utilitarian realm altogether and make it sculpture (pl. 53), and still others concentrate on breaking the old barriers of applied decoration by incorporating daring materials such as oil paint, automotive lacquer, even rhinestones and fishing lures. Ceramists now bridge the conceptual gap between crafts and sculpture and between decorative and fine arts.

ABSTRACT EXPRESSIONISM

Although the term "Abstract Expressionism" was first used to describe Wassily Kandinsky's paintings in the



Figure 6. Wayne Higby. American, b. 1943. *Winter Inlet*, 1975. Earthenware, 8½ x 31 in. (21.6 x 78.7 cm). Gift of Helen Williams Drutt, 1980 (1980.572.1–.4a,b)

1920s, it wasn't until Robert Coates, writing in *The New Yorker* in 1946, used the phrase to describe the latest style in contemporary art that it became commonly used (83). The artists to whom the term was applied made nonrealistic paintings and sculpture, meant to be the result of psychic self-expression.

In 1950 Jackson Pollock completed *Autumn Rhythm* (No. 30) (fig. 7) by dripping, dribbling, and flicking paint onto a canvas laid out on the floor, making a pattern that bore reference only to the liquid movements of the pigments and the accidental complex rhythms of his methods, creating the quintessential abstract expression. John Coplans wrote in his 1966 exhibition catalogue *Abstract Expressionist Ceramics* that the West Coast ceramists, Voulkos and company, demonstrated in clay their awareness of contemporary art in traditional media, especially that of the innovative artists in New York and San Francisco (8). Pollock's drip paintings; the intensely colored, largely rectangular expanses by Mark Rothko; and the energetic and gestural compositions of Willem de Kooning, along with works by other artists who described their emotions abstractly on canvas, gave those whose chosen medium was clay a sense of freedom to experiment.

One of the ceramists most often associated with Abstract Expressionism is John Mason (b. 1927), a contemporary of Voulkos and a member of the early group of artists working at Otis. Mason's monumental sculptures are abstract totems built up of slabs of stoneware (pl. 52). He took whatever was still recognizable in the conventional bottle forms Voulkos had made and then punched, pulled, and squashed them into semiabstractions, making his own sculptures completely nonobjective. Even when he moved on to fabricating recognizable structures such as walls, and employing everyday materials such as fire bricks, Mason's work remained abstract.

Ewen Henderson (b. 1934) is also indebted to the Abstract Expressionist movement. His work is most notable for his unique assemblages of materials—stoneware, porcelain, and even paper—that he laminates together and completes with the application of slips and glazes (pl. 54). There are inherent risks in combining stoneware and porcelain, which need very different conditions for firing and glazing. Henderson pushes the technical limits of the materials, and the irregularly formed, often thin-walled sculptures that result are an abstract expression of the tension and volatility of his process. Henderson himself has said that, in addition to ceramics by Voulkos, among the works that have influenced him are the canvases of the Catalan painter Antoni Tàpies. These canvases, constructed of commonplace or discarded materials, such as rags, straw, or string, and mixed with gritty slabs of adhered sand—often slit, patched, or slashed with a palette knife—resemble damaged walls or archaeological ruins.

THE NEW VESSEL

The vessel—any form that is based on function—has remained viable for many artists, in spite of the rush of new forms promulgated in ceramic art since the 1950s. The present exhibition includes a wide range of vessels that are rooted in traditional pottery making but also evidence the postwar creative spirit. Among those who helped pave the way for the new generation of vessel makers were the American ceramists Henry Varnum Poor (1888–1971) and Glen Lukens (1887–1967) and the European painters Pablo Picasso and Joan Miró, who experimented with clay objects before as well as after World War II. These artists began the transformation of the vessel by using the medium in spontaneous and intuitively expressive ways.

The vessels of Rudolph Staffel (b. 1911) at first glance would appear to be flower vases or containers, but upon closer examination his “light gatherers” (pl. 5), as he calls them, are not utilitarian at all but rather are “containers” for his experiments in translucency and the ability of porcelain to hold and transmit light. Ron Nagle (b. 1939) makes bottomless cups (pl. 28), thus denying any use for his containers, and Ken Price (b. 1935) makes “containers” with ambiguous openings (pl. 31, back cover).

Another inventive format for this “new vessel” was as landscape painting. Wayne Higby makes his bowls (pl. 14) and lidded vessels into visions of lakes, mountains, and canyons, using both the inside and the outside of the vessel to complete his picture. In a similar—although more structured—manner Zenji Miyashita (b. 1939) works abstract landscapes onto the surface of his vessels (pl. 13).

HUMOR AND SOCIAL COMMENTARY

Elaine Levin begins her discussion of 1960s Pop Art ceramics by stating that “experiment and instinct characterized the works of Voulikos, Mason, [and their colleagues]. In the mid-sixties another group of artists emerged whose use of clay was equally expressive, but whose subject matter was entirely different. For these artists, clay was a tool, a method of statement and a way to take aim” (*History of American Ceramics* 227). The ceramists in this group chose to use identifiable subjects rather than abstraction. Ron Nagle, Richard Notkin, Howard Kottler,

Adrian Saxe, and younger artists such as Nicholas Homoky and David Regan all work in this style.

Adrian Saxe (b. 1943) makes reference to the decorative arts of diverse cultures and historical periods in his witty, edgy objects. In *Untitled Mystery Ewer (CAS)* (pl. 33), as in many of his contemporary vessels, he parodies European eighteenth- and nineteenth-century court porcelains, humorously pointing out their excesses. Porcelain, traditionally a highly prized material, here is studded with cheap rhinestones. He further emphasizes this uncouth contrast by dangling from the ewer’s handle twentieth-century talismans such as a fishing lure and a plastic flower embedded in a button.

The witty and sardonic art of Howard Kottler (1930–1989) also frequently derives its humor from appropriating and altering powerful and historically important images. In work spanning the years from 1966 to the early 1980s, Kottler applied commercially produced decals to production-line china plates. In an interview with Patricia Failing, Kottler noted, “I like the way Andy Warhol represented media images, and I decided to try something similar with the decals of paintings. I wanted to see if small changes could forever alter the way we see these pictures” (78). In *The Last Supperware* (pl. 32a–j) Kottler has taken Leonardo da Vinci’s *Last Supper* as the subject for a series of ten plates. The first plate, entitled *Ghosts*, depicts the complete painting, and in each succeeding plate certain elements disappear from the scene, until



Figure 7. Jackson Pollock. American, 1912–1956. *Autumn Rhythm (No. 30)*, 1950. Oil on canvas, 105 x 207 in. (266.7 x 525.8 cm). George A. Hearn Fund, 1957 (57.92)

the last plate, *And Then There Were None*, is a virtual blank. Like the Dadaists in the 1920s, Kottler used word play and double-entendres as well as pictorial reassemblage to convey messages through his art.

Nicholas Homoky (b. 1950) reveals a more light-hearted sense of humor. It generally takes form as a visual pun—a two- or three-dimensional play on the teapot or bowl he makes in pristine white porcelain and decorates with elegant black line drawing. For example, his *Double Teapot* (pl. 39) contains not only the body of one teapot, but a second teapot as the lid. Further, both body and lid have teapots drawn on them. The viewer may well wonder if there is a real teapot in this assemblage.



Figure 8. Archie Bray watching an artist work at the Archie Bray Foundation, Helena, Montana, 1953. Photograph courtesy Garth Clark

REALISM, TROMPE L'OEIL, AND THE YIXING TRADITION

Some postwar ceramists found inspiration in Yixing pottery and trompe l'oeil and realist painting. Realism in general advocates the accurate depiction of nature and an interest in everyday subjects; it relates to ceramics in its consideration of the object as itself. Carried to its extreme, it yields trompe l'oeil. Realism was rejected by the avant-garde in the 1940s and 1950s and replaced with abstraction, until photorealism and related styles were taken up in the 1960s, and similar trends can be detected in ceramic art.

Richard Notkin (b. 1948) makes realistic art with a twist that is a forum for expressing his views on current issues, which he accomplishes by humorously juxtaposing conflicting images, as in *Barrel Cup and Saucer #1* (pl. 42). The teacup, ironically made of an old barrel and tire that have been made elegant through gilding, sits on a saucer of urban detritus, which serves to reinforce the paradox. Although this may be funny, it also prods the viewer into considering the more serious subject of “haves” and “have-nots” in today’s society.

Notkin encountered Yixing wares in the early 1980s, and his own ceramics, although already based on a realistic approach, were profoundly influenced by these remarkable forms. Yixing pottery is so called because it is made from subtly colored clays found in the hills surrounding the fertile countryside of the Yangtze River delta west of Shanghai, known as the Yixing region. The Chinese literati of the late Ming and Qing dynasties (sixteenth–early twentieth century), who were scholars, poets, painters, connoisseurs, and collectors, in a kind of reverse snobbism rejected flamboyant imperial wares in favor of the refined and tasteful simplicity of unglazed Yixing pottery. These pots often assumed trompe l'oeil forms, frequently depicting elements from nature. Teapots in particular were rendered as lotus blossoms, frogs, bundled bamboo segments, and cloth-wrapped squares, to mention only a few of the astonishingly realistic designs. Yixing ware still thrives in China as a tradition handed down generation to generation and has been used as inspiration by contemporary studio ceramists.

Notkin’s encounter with Yixing aesthetics also led him to refine his bold color palette and to make his views known on the “balanced natural tastefulness and simplicity, dramatic surprise, formal orthodoxy, and meticulous craftsmanship” of the Chinese manner (Halper, n.p.). *Archie Bray* (pl. 41) is a fine example of Notkin’s synthesis of these formal ideas. The realistically modeled human heart is made, unrealistically, of bricks—a reference to the kind-heartedness of the early mentor Archie Bray (fig. 8), who gave ceramists clays and access to a kiln in exchange for their labor in his brick factory in Helena, Montana.

PAINTING AND SCULPTURE

Experimentation with clay also led to the painterly approach, using the material as if it were a canvas. Rudy Autio (b. 1926), another Montana native and co-artist in residence with Voulkos at the Archie Bray Foundation in Helena, at first was attracted to making vessels inspired by Abstract Expressionism, although his forms tended to be organic or biomorphic. Gradually Autio began to use the surface of the pot to paint scenes of voluptuous women and spirited horses in bold, Matissean colors. The figures cavort around the entire vessel, making a 360-degree painting (pl. 49).

Michael Lucero (b. 1953) also used clay as if it were a kind of three-dimensional canvas. In the 1980s he created brightly colored, surrealistic “mindscapes” on oversized clay heads, integrating painting and ceramic into a cohesive work of art (pl. 48).

The Englishman Gordon Baldwin (b. 1932) developed yet another new convention in painterly ceramic art. He covered his clay forms with nonobjective, abstract markings (pl. 47), just as in the canvases of the American lyrical Abstract Expressionist Robert Motherwell. Baldwin even gave his works titles such as *White Vessel with Black Painting*, indicating the importance he attached to the objects' painterly aspects.

Ceramists now felt liberated from any pretense to create even quasi-useful objects, and even the suggestion of vessel forms could be set aside. Instead, some concentrated on making sculpture, drawing on traditions usually found in stone or metal. Stephen De Staebler (b. 1933), once a student of Voulkos at Berkeley, sculpted monumental figures, chiseled and often incomplete bodies with a sense of heroic scale and imposing quality (pl. 53). His ceramics, no longer concerned with contours, forms, and volume as they relate to containers, have the qualities of true sculpture.

ARCHITECTONICS AND MINIMALISM

The Americans William Daley (b. 1925) and Anne Currier (b. 1950), the Dutchman Geert Lap (b. 1951), and the Anglo-African Magdalene Odundo (b. 1950) all share an interest in minimalism. Daley, admittedly influenced by Anasazi cliff dwellings in the American Southwest and by the geometry of Islamic ornament among other architectural features, takes the intrinsically lumpen mass of wet clay and makes architectonic objects (pl. 24). Daley even makes preparatory sketches similar to architectural elevations and axiometric drawings.

Odundo reduces forms to gestures, which may refer to her studies of sixteenth-century Elizabethan costume, Cycladic figures, or African folk pottery (pl. 10). The elongated neck and round belly of one vase may suggest a female figure, while the extraordinarily angled lip of another may have the same shape as the wide, winglike sleeve of historical English dress. In such ways minimalist and architectonic ceramists eliminate any representational imagery and reduce their work to essentials (pls. 23, 25).

The art in both the exhibition and this accompanying catalogue is grouped together in the aesthetic and

philosophical associations that have been briefly touched on in this essay. These are loose associations in which relationships can be made between specific objects, but the lines are never firmly drawn, and the groupings are always open to new interpretations and connections. Lines blur as one asks whether it is the color or the structure that makes *A Box Bottle* (pl. 20) by Elizabeth Fritsch (b. 1940) and the bowl (pl. 21) by Christine Jones (b. 1955) seem to belong together. Does a figurative, sculptural ceramic express the inner feeling of the artist in the same way as the spontaneity of a Voulkos "stack," or is the sculpture a manipulation of material with no psychic content?

The contemporary ceramics in the collection of the Metropolitan Museum show the extraordinary breadth of styles postwar artists have been able to create. The aggressive experimentation of Voulkos, Mason, Price, and the other early pottery-making "rule breakers" of the era gave rise to one of the most creative periods in the history of ceramics, as the exhibition and this catalogue seek to demonstrate.

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1. Lucie Rie. Bowl, ca. 1974–75. Porcelain, $3\frac{7}{8} \times 6$ in. (9.8 × 15.2 cm)



2. Lucie Rie. Tall-necked vase, ca. 1981. Porcelain, $9\frac{1}{2} \times 4\frac{1}{2}$ in. (24.1 × 11.4 cm)



3. Hans Coper. Pot, ca. 1969. Stoneware, $6\frac{1}{8} \times 4\frac{1}{2}$ in. (15.6 × 11.4 cm)

Opposite: 4. Hans Coper. Pot, 1975. Stoneware, $18\frac{1}{8} \times 15\frac{1}{4}$ in. (46 × 38.7 cm)





5. Rudolf Staffel. *Light Gatherer*, ca. 1970. Porcelain, $10\frac{3}{4} \times 7\frac{1}{2}$ in. (27.3 \times 19.1 cm)



6. Marc Leuthold. *Small Wheel*, 1996. Porcelain, $7 \times 6\frac{3}{4}$ in. (17.8 \times 17.1 cm)



7. Ursula Morley-Price. *Untitled*, 1980–85. Stoneware, $7\frac{1}{4} \times 6\frac{3}{8}$ in. (19.7 × 16.2 cm)

8. Ursula Morley-Price. *Pom Pom Form*, 1983–88. Stoneware, $6\frac{1}{2} \times 8$ in. (15.9 × 20.3 cm)





9. Richard DeVore. Bowl, 1997. Stoneware, $9\frac{1}{2} \times 19\frac{1}{2}$ in. (24.1 \times 49.5 cm)

Opposite: 10. Magdalene Odundo. Untitled, 1997.
Red clay, $19\frac{1}{2} \times 12\frac{1}{4}$ in. (49.5 \times 31.1 cm)





Top: 11. Toshiko Takaezu. *Untitled (Makaha Blue)*, 1995–97. Stoneware, 28 × 12 in. (71.1 × 30.5 cm)



Right: 12. Toshiko Takaezu. *Air*, 1967. Porcelain, 6 $\frac{7}{8}$ × 6 $\frac{1}{4}$ in. (17.5 × 15.9 cm)



13. Zenji Miyashita. Vase, ca. 1990. Stoneware, 16¼ × 10½ in. (41.3 × 26.7 cm)



14. Wayne Higby. *Moon Water Bay*, 1990. Earthenware, 12 × 18 in. (30.5 × 45.7 cm)



15. Yasuhisa Kohyama. Vessel, 1994. Earthenware, 8 × 9½ in. (20.3 × 24.1 cm)

Opposite, above: 16. Jennifer Lee. Vessel, ca. 1988.
Stoneware, 13¾ × 6⅝ in. (34.9 × 16.8 cm)

Opposite, below: 17. Jane Reumert. #5 Feather Pattern,
1989. Stoneware, 6¼ × 9¼ in. (15.9 × 24.8 cm)





18. Paul Chaleff. Jar, ca. 1988. Stoneware, 15 × 14 in. (38.1 × 35.6 cm)



19. Togaku Mori. Vessel, 1989. Stoneware, $19\frac{1}{2} \times 11\frac{5}{8}$ in. (49.5 × 29.5 cm)



20. Elizabeth Fritsch. *A Box Bottle*, ca. 1974. Stoneware, 15 × 9 in. (38.1 × 22.9 cm)



21. Christine Jones. *Bowl*, ca. 1989. Earthenware, $7\frac{1}{4} \times 14\frac{3}{8}$ in. (18.4 × 36.5 cm)



22. Martin Smith. *Bowl*, ca. 1990. Earthenware, $7\frac{1}{2} \times 12$ in. (19.1 × 30.5 cm)



23. Anne Currier. *Distraction*, 1996. Whiteware, 20½ × 24 in. (52.1 × 61 cm)

Opposite: 24. William Daley. Left: *Prides Crossing January '85*, 1985. Stoneware, 15 × 24 in. (38.1 × 61 cm). Right: *Squared Up*, 1985. Stoneware, 39¾ × 23¼ in. (101 × 59.1 cm)





25. Geert Lap. Back: *Untitled*, 1993. Stoneware, $13\frac{3}{8} \times 8\frac{7}{8}$ in. (34.6 \times 21.9 cm). Center: *Vessel*, 1988. Earthenware, $6\frac{7}{8} \times 6\frac{1}{4}$ in. (17.5 \times 15.9 cm). Front: *Vessel*, ca. 1979. Earthenware, $6 \times 5\frac{3}{4}$ in. (15.2 \times 14.6 cm)



26. Roseline Delisle. *Série Pneumatique 36*, 1987. Porcelain, 9 × 3½ in. (22.9 × 8.9 cm)



27. Roseline Delisle. *Triptyque II*, 1991. Porcelain, 11¼ × 8½ in. (28.6 × 21.6 cm)



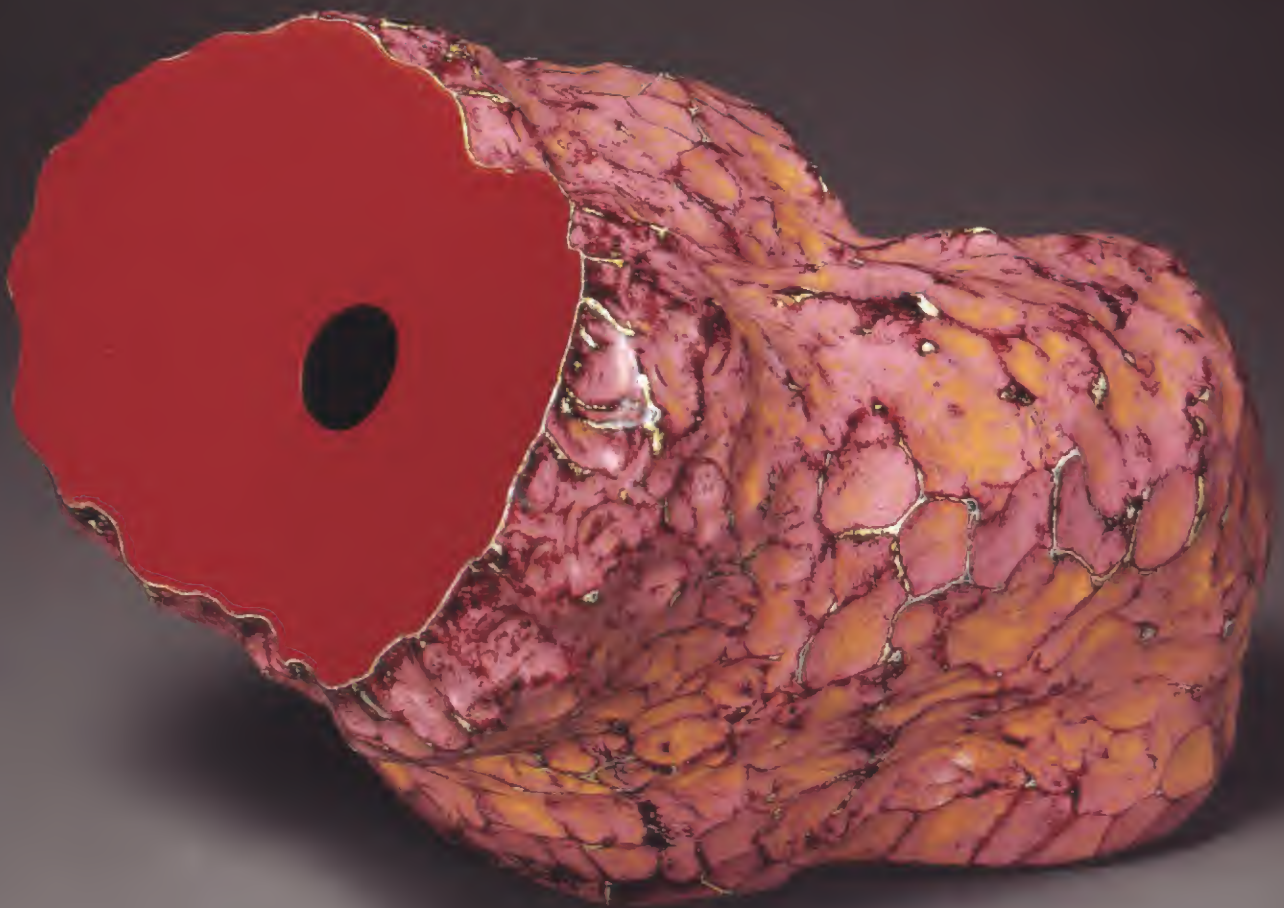
28. Ron Nagle. *Untitled*, 1991. Earthenware, $3\frac{1}{8} \times 4$ in. (7.9 \times 10.2 cm)



29. Ron Nagle. *Contessa*, 1983. Earthenware, $2\frac{1}{8} \times 2\frac{5}{8}$ in. (5.4 \times 6.7 cm)



30. Ron Nagle. *Watermelon*, 1983. Earthenware, $6\frac{5}{8} \times 3\frac{7}{8}$ in. (16.8 \times 9.8 cm)



31. Ken Price. *Tamed*, 1988. Whiteware, acrylic paint, 10½ × 14 in. (26.7 × 35.6 cm)



32. Howard Kottler. *The Last Supperware*, ca. 1969.
 (a) *Ghosts*; (b) *Space Supper*; (c) *Da Vinci's Revenge*;
 (d) *Fellowship*; (e) *Lost Host's Ghost*; (f) *The Last Supper*;
 (g) *Vanishing Vanity*; (h) *Signals*; (i) *Reservations for Thirteen*;
 (j) *And Then There Were None*. Porcelain, decals, diam.
 (each) 10¼ in. (26 cm)









34. Adrian Saxe. *Untitled*, 1982. Porcelain, raku, 5 $\frac{1}{8}$ \times 5 in. (13 \times 12.7 cm)

Opposite: 33. Adrian Saxe. *Untitled Mystery Ewer (CAS)*, 1992. Porcelain, rhinestones, fishing lure, plastic button, 11 \times 8 $\frac{1}{2}$ in. (27.9 \times 21.6 cm)



35. Lu Wen Xia. *Rice Bag*, 1990. Stoneware, $5\frac{1}{8} \times 6\frac{1}{2}$ in. (13 × 16.5 cm)



36. Wang Hong Gan. *Desert Terraces*, 1993. Stoneware, $2\frac{1}{2} \times 6\frac{1}{2}$ in. (6.4 × 16.5 cm)

37. Ah-Leon. Teapot, 1994. Stoneware, $32\frac{1}{2} \times 5$ in. (82.6 × 12.7 cm)





38. Nicholas Homoky. Bowl, 1994. Porcelain, $4\frac{7}{8} \times 6\frac{1}{8}$ in. (12.4 × 16.2 cm)



39. Nicholas Homoky. *Double Teapot*, 1993. Porcelain, $6\frac{1}{4} \times 7\frac{1}{8}$ in. (17.1 × 19.4 cm)

40. David Regan. *Yang Shao*, 1997. Porcelain, 12 × 22 in. (30.5 × 55.9 cm)





41. Richard Notkin. *Archie Bray*, 1988–92. Earthenware, $6\frac{1}{8} \times 11\frac{1}{2}$ in. (15.6 × 29.2 cm)



42. Richard Notkin. *Barrel Cup and Saucer #1*, 1974. Porcelain, $2\frac{3}{8} \times 5\frac{7}{8}$ in. (6.7 × 14.9 cm)



43. Steven Montgomery. *Standard Emission*, 1998. Whiteware, oil paint, $12 \times 3\frac{3}{8}$ in. (30.5 × 8.6 cm)



44. Kohei Nakamura. *Resurrection*, 1993. Porcelain, 22 × 19 in. (55.9 × 48.3 cm)



45. Ruth Duckworth. Untitled, 1998. Porcelain, 38 × 23 in. (96.5 × 58.4 cm)

Opposite: 46. Betty Woodman. Untitled, 1997.
Earthenware, 82 × 60 in. (208.3 × 152.4 cm)





47. Gordon Baldwin. *Axe Vessel*, 1986. Earthenware, 29½ × 16 in. (74.9 × 40.6 cm)

48. Michael Lucero. *White House Dreamer*, 1983. Whiteware, 23 x 15 in. (58.4 x 38.1 cm)



49. Rudy Autio. *Blue Mountain Horses*, 1984. Stoneware, 29¼ x 22¼ in. (74.3 x 57.8 cm)

50. Peter Voulkos. Bottle, 1961. Stoneware, 18 × 9½ in. (45.7 × 24.1 cm)



51. Peter Voulkos. Plate, 1958. Stoneware, diam. 19¾ in. (50.2 cm)



Opposite: 52. John Mason. *Construction*, 1962. Stoneware, paint, 28¾ × 18½ in. (73 × 47 cm)





Top: 53. Stephen De Staebler.
Two Legs with Spliced Feet,
1996–98. Whiteware, 33½ ×
7½ in. (85.1 × 19.1 cm)

Bottom: 54. Ewen Henderson.
Turning Landscape, 1997.
Stoneware, porcelain, 18¼ ×
23½ in. (46.4 × 59.7 cm)





55. Peter Voulkos. Plate, 1997. Stoneware, 20½ × 22¼ in. (52.1 × 56.5 cm)

Checklist of the Exhibition

Works are listed alphabetically by artist. In dimensions, height precedes width or diameter. *Italics indicate artist's title for work.*

Ah-Leon. Taiwanese, born 1953 (pl. 37)
Teapot, 1994
Stoneware
32½ × 5 in. (82.6 × 12.7 cm)
Gift of Garth Clark and Mark Del Vecchio,
1994
1994.590a,b

Rudy Autio. American, born 1926
(pl. 49)
Blue Mountain Horses, 1984
Stoneware
29¼ × 22¾ in. (74.3 × 57.8 cm)
Promised Gift of Emily Fisher Landau

Gordon Baldwin. British, born 1932
(pl. 47)
Axe Vessel, 1986
Earthenware
29½ × 16 in. (74.9 × 40.6 cm)
Gift of Adrian Sassoon Esq., 1998
1998.289

Anthony Caro. British, born 1924 (title
page)
Minoan, 1990–91
Stoneware
23 × 31½ in. (58.4 × 80 cm)
Promised Gift of Dawn F. Bennett and
Martin J. Davidson

Paul Chaleff. American, born 1947
(pl. 18)
Jar, ca. 1988
Stoneware
15 × 14 in. (38.1 × 35.6 cm)
Promised Gift of Dawn F. Bennett and
Martin J. Davidson

Hans Coper. British, 1920–1981 (pl. 3)
Pot, ca. 1969
Stoneware
6⅞ × 4½ in. (15.6 × 11.4 cm)
Promised Gift of Barbara S. Rosenthal
and Kenneth W. Juster

Hans Coper. British, 1920–1981 (pl. 4)
Pot, 1975
Stoneware
18⅞ × 15¼ in. (46 × 38.7 cm)
Gift of Jane Coper, 1993
1993.230

Anne Currier. American, born 1950
(pl. 23)
Distraction, 1996
Whiteware
20½ × 24 in. (52.1 × 61 cm)
Gift of Helen Drutt, Philadelphia, and
George Hycrun, in honor of the artist,
1998
1998.300

William Daley. American, born 1925
(pl. 24, left)
Prides Crossing January '85, 1985
Stoneware
15 × 24 in. (38.1 × 61 cm)
Gift of Aaron Milrad, 1998
1998.287

William Daley. American, born 1925
(pl. 24, right)
Squared Up, 1985
Stoneware
39¾ × 23¼ in. (101 × 59.1 cm)
Promised Gift of Dawn F. Bennett and
Martin J. Davidson

Roseline Delisle. Canadian, born 1952
(pl. 26)
Série Pneumatique 36, 1987
Porcelain
9 × 3½ in. (22.9 × 8.9 cm)
Gift of Garth Clark and Mark Del Vecchio,
1988
1988.375a,b

Roseline Delisle. Canadian, born 1952
(pl. 27)
Triptyque II, 1991
Porcelain
11¼ × 8½ in. (28.6 × 21.6 cm)
Promised Gift of Dawn F. Bennett and
Martin J. Davidson

Stephen De Staebler. American, born
1933 (pl. 53)
Two Legs with Spliced Feet, 1996–98
Whiteware
33½ × 7½ in. (85.1 × 19.1 cm)
Gift of Mr. Woong-Andrew Kook and Ms.
Hee-Kyung-Christina Kang, 1998
1998.306

Richard DeVore. American, born 1933
(pl. 9)
Bowl, 1997
Stoneware
9½ × 19½ in. (24.1 × 49.5 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Ruth Duckworth. American, born
Germany, 1919 (pl. 45)
Untitled, 1998
Porcelain
38 × 23 in. (96.5 × 58.4 cm)
Gift of Mr. and Mrs. Howard I. Oberlander,
1998
1998.288

Elizabeth Fritsch. British, born 1940
(pl. 20)
A Box Bottle, ca. 1974
Stoneware
15 × 9 in. (38.1 × 22.9 cm)
Purchase, Gift of Susan Dwight Bliss, by
exchange, 1998
1998.308

Ewen Henderson. British, born 1934
(pl. 54)
Turning Landscape, 1997
Stoneware, porcelain
18¼ × 23½ in. (46.4 × 59.7 cm)
Gift of the artist, 1998
1998.302

Wayne Higby. American, born 1943
(pl. 14)
Moon Water Bay, 1990
Earthenware
12 × 18 in. (30.5 × 45.7 cm)
Promised Gift of Marlin and Ginger Miller

Nicholas Homoky. British, born 1950
(pl. 38)
Bowl, 1994
Porcelain
4⅞ × 6⅞ in. (12.4 × 16.2 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Nicholas Homoky. British, born 1950 (pl. 39) <i>Double Teapot</i> , 1993 Porcelain 6¾ × 7⅞ in. (17.1 × 19.4 cm) Promised Gift of Linda Leonard Schlenger and Donald Schlenger	Jennifer Lee. British, born 1956 (pl. 16) Vessel, ca. 1988 Stoneware 13¾ × 6⅞ in. (34.9 × 16.8 cm) Promised Gift of Linda Leonard Schlenger and Donald Schlenger	Ursula Morley-Price. British, born 1936 (pl. 7) Untitled, 1980–85 Stoneware 7¼ × 6⅞ in. (19.7 × 16.2 cm) Gift of Barbara S. Rosenthal and Kenneth W. Juster, 1997 1997.416.2
Christine Jones. British, born 1955 (pl. 21) Bowl, ca. 1989 Earthenware 7¼ × 14⅞ in. (18.4 × 36.5 cm) Gift of Cyril Frankel, 1995 1995.356	Marc Leuthold. American, born 1962 (pl. 6) <i>Small Wheel</i> , 1996 Porcelain 7 × 6¼ in. (17.8 × 17.1 cm) Gift of Jack Lenor Larsen, 1998 1998.301	Ursula Morley-Price. British, born 1936 (pl. 8) <i>Pom Pom Form</i> , 1983–88 Stoneware 6½ × 8 in. (15.9 × 20.3 cm) Gift of Dale and Doug Anderson, 1998 1998.285.1
Yasuhisa Kohyama. Japanese, born 1936 (pl. 15) Vessel, 1994 Earthenware 8 × 9½ in. (20.3 × 24.1 cm) Gift of the artist, 1998 1998.98	Lu Wen Xia. Chinese, born 1966 (pl. 35) <i>Rice Bag</i> , 1990 Stoneware 5⅞ × 6½ in. (13 × 16.5 cm) Promised Gift of Barbara S. Rosenthal and Kenneth W. Juster	Ron Nagle. American, born 1939 (pl. 28) <i>Untitled</i> , 1991 Earthenware 3⅞ × 4 in. (7.9 × 10.2 cm) Promised Gift of Barbara S. Rosenthal and Kenneth W. Juster
Howard Kottler. American, 1930–1989 (pl. 32a–j) <i>The Last Supperware</i> , ca. 1969 Porcelain, decals Diam. (each) 10¼ in. (26 cm) Gift of Garth Clark and Mark Del Vecchio, 1996 1996.537a–j	Michael Lucero. American, born 1953 (pl. 48) <i>White House Dreamer</i> , 1983 Whiteware 23 × 15 in. (58.4 × 38.1 cm) Purchase, Marsy and Josef Mittlemann Gift, 1983 1983.587	Ron Nagle. American, born 1939 (pl. 29) <i>Contessa</i> , 1983 Earthenware 2⅞ × 2⅝ in. (5.4 × 6.7 cm) Gift of Barbara S. Rosenthal and Kenneth W. Juster, 1997 1997.416.1
Geert Lap. Dutch, born 1951 (pl. 25, back) <i>Untitled</i> , 1993 Stoneware 13⅞ × 8⅞ in. (34.6 × 21.9 cm) Promised Gift of Barbara S. Rosenthal and Kenneth W. Juster, in memory of The Honorable Harry L. Rosenthal and Leila E. Rosenthal	John Mason. American, born 1927 (pl. 52) <i>Construction</i> , 1962 Stoneware, paint 28¾ × 18½ in. (73 × 47 cm) Promised Gift of Linda Leonard Schlenger and Donald Schlenger	Ron Nagle. American, born 1939 (pl. 30) <i>Watermelon</i> , 1983 Earthenware 6⅞ × 3⅞ in. (16.8 × 9.8 cm) Promised Gift of Barbara S. Rosenthal and Kenneth W. Juster
Geert Lap. Dutch, born 1951 (pl. 25, center) Vessel, 1988 Earthenware 6⅞ × 6¼ in. (17.5 × 15.9 cm) Gift of Claes Oldenburg and Coosje van Bruggen, 1990 1990.71.1	Zenji Miyashita. Japanese, born 1939 (pl. 13) Vase, ca. 1990 Stoneware 16¼ × 10½ in. (41.3 × 26.7 cm) Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1994 1994.221.1	Kohei Nakamura. Japanese, born 1948 (pl. 44) <i>Resurrection</i> , 1993 Porcelain 22 × 19 in. (55.9 × 48.3 cm) Gift of Garth Clark and Mark Del Vecchio, 1998 1998.283
Geert Lap. Dutch, born 1951 (pl. 25, front) Vessel, ca. 1979 Earthenware 6 × 5¾ in. (15.2 × 14.6 cm) Gift of Cyril Frankel, 1998 1998.303	Steven Montgomery. American, born 1954 (pl. 43) <i>Standard Emission</i> , 1998 Whiteware, oil paint 12 × 3⅞ in. (30.5 × 8.6 cm) Gift of Ronald A. Kuchta, 1998 1998.286	Richard Notkin. American, born 1948 (pl. 41) <i>Archie Bray</i> , 1988–92 Earthenware 6⅞ × 11½ in. (15.6 × 29.2 cm) Promised Gift of Barbara S. Rosenthal and Kenneth W. Juster
	Togaku Mori. Japanese, born 1937 (pl. 19) Vessel, 1989 Stoneware 19½ × 11⅞ in. (49.5 × 29.5 cm) Gift of the artist, 1998 1998.290	

Richard Notkin. American, born 1948
(pl. 42)
Barrel Cup and Saucer #1, 1974
Porcelain
2 $\frac{3}{8}$ × 5 $\frac{7}{8}$ in. (6.7 × 14.9 cm)
Promised Gift of Barbara S. Rosenthal
and Kenneth W. Juster

Magdalene Odundo. British, born 1950
(pl. 10)
Untitled, 1997
Red clay
19 $\frac{1}{2}$ × 12 $\frac{1}{4}$ in. (49.5 × 31.1 cm)
Gift of Jane and Gerald Katcher and
anonymous donor, 1998
1998.328

Ken Price. American, born 1935 (back
cover)
Black Widow, 1980
Whiteware
10 $\frac{3}{8}$ × 7 in. (26.4 × 17.8 cm)
Promised Gift of Howard L. and
Judie Ganek

Ken Price. American, born 1935
(pl. 31)
Tamed, 1988
Whiteware, acrylic paint
10 $\frac{1}{2}$ × 14 in. (26.7 × 35.6 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

David Regan. American, born 1964
(pl. 40)
Yang Shao, 1997
Porcelain
12 × 22 in. (30.5 × 55.9 cm)
Gift of Garth Clark and Mark Del Vecchio,
1998
1998.284

Jane Reumert. Danish, born 1942
(pl. 17)
#5 Feather Pattern, 1989
Stoneware
6 $\frac{1}{4}$ × 9 $\frac{3}{4}$ in. (15.9 × 24.8 cm)
Gift of Schlumberger Limited, 1990
1990.270

Lucie Rie. Austrian, 1902–1995 (pl. 1)
Bowl, ca. 1974–75
Porcelain
3 $\frac{3}{8}$ × 6 in. (9.8 × 15.2 cm)
Promised Gift of Barbara S. Rosenthal
and Kenneth W. Juster

Lucie Rie. Austrian, 1902–1995 (pl. 2)
Tall-necked vase, ca. 1981
Porcelain
9 $\frac{1}{2}$ × 4 $\frac{1}{2}$ in. (24.1 × 11.4 cm)
Gift of Cyril Frankel, 1994
1994.397

Adrian Saxe. American, born 1943
(pl. 33)
Untitled Mystery Ewer (CAS), 1992
Porcelain, rhinestones, fishing lure,
plastic button
11 × 8 $\frac{1}{2}$ in. (27.9 × 21.6 cm)
Promised Gift of Dawn F. Bennett and
Martin J. Davidson

Adrian Saxe. American, born 1943
(pl. 34)
Untitled, 1982
Porcelain, raku
5 $\frac{1}{8}$ × 5 in. (13 × 12.7 cm)
Gift of Barbara S. Rosenthal and
Kenneth W. Juster, 1997
1997.416.3a,b

Martin Smith. British, born 1950 (pl. 22)
Bowl, ca. 1990
Earthenware
7 $\frac{1}{2}$ × 12 in. (19.1 × 30.5 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Rudolf Staffel. American, born 1911 (pl. 5)
Light Gatherer, ca. 1970
Porcelain
10 $\frac{3}{4}$ × 7 $\frac{1}{2}$ in. (27.3 × 19.1 cm)
Gift of Perry and June Ottenberg, 1997
1997.429

Toshiko Takaezu. American, born 1922
(pl. 11)
Untitled (Makaha Blue), 1995–97
Stoneware
28 × 12 in. (71.1 × 30.5 cm)
Gift of Miriam Takaezu and
Michael Takaezu, 1998
1998.305

Toshiko Takaezu. American, born 1922
(pl. 12)
Air, 1967
Porcelain
6 $\frac{7}{8}$ × 6 $\frac{1}{4}$ in. (17.5 × 15.9 cm)
Gift of Mr. and Mrs. Louis W. Grotta,
1986
1986.417.1

Peter Voulkos. American, born 1924
(front cover)
Stack, 1997
Stoneware
47 $\frac{1}{2}$ × 23 $\frac{1}{2}$ in. (123.7 × 59.7 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Peter Voulkos. American, born 1924
(pl. 50)
Bottle, 1961
Stoneware
18 × 9 $\frac{1}{2}$ in. (45.7 × 24.1 cm)
Promised Gift of Maxine and Stuart
Frankel

Peter Voulkos. American, born 1924
(pl. 51)
Plate, 1958
Stoneware
Diam. 19 $\frac{3}{4}$ in. (50.2 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Peter Voulkos. American, born 1924
(pl. 55)
Plate, 1997
Stoneware
20 $\frac{1}{2}$ × 22 $\frac{1}{4}$ in. (52.1 × 56.5 cm)
Promised Gift of Linda Leonard Schlenger
and Donald Schlenger

Wang Hong Gan. Chinese, born 1958
(pl. 36)
Desert Terraces, 1993
Stoneware
2 $\frac{1}{2}$ × 6 $\frac{1}{2}$ in. (6.4 × 16.5 cm)
Promised Gift of Barbara S. Rosenthal
and Kenneth W. Juster

Betty Woodman. American, born 1930
(pl. 46)
Untitled, 1997
Earthenware
82 × 60 in. (208.3 × 152.4 cm)
Gift of Maxine and Stuart Frankel, 1998
1998.304

